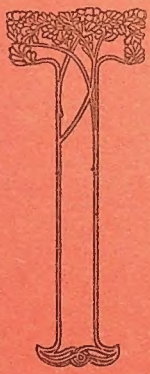
"Card Manipulations"

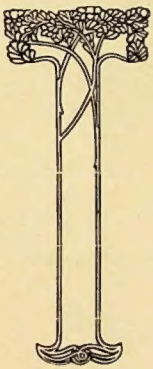
By JEAN HUGARD



Series No. 4

Card Manipulations
No. IV

By JEAN HUGARD



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Card Manipulations No. 4

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SECTION 1—SLEIGHTS

1. TO PALM A NUMBER OF CARDS FROM THE TOP

Palming is probably the weakest spot in the technique of most card workers, both amateur and professional. The most common faults being the manner in which the hand is brought right over the deck, taking off the required cards with a perceptible grabbing action, at the same time telegraphing the movement by throwing the thumb straight upward and, finally, the removal of the hand with the cards in it without any reason at all having been given for the whole action. Under these circumstances it would have to be a very innocent spectator who did not suspect that some cards had been removed from the pack.

To palm cards perfectly the action must be so covered that a spectator who keeps his eyes fixed on the performer's hands can detect no suspicious movement. This is not so difficult as might be imagined and the method that follows is well within the reach of any card handler with a minimum of practice.

I do not know who originated the move but it has been in use amongst some experts for years and the general belief is that we are indebted for it to the same source from which have come many of the most subtle card sleights—the gambling table. Hence I have dubbed the move—

THE GAMBLER'S TOP PALM

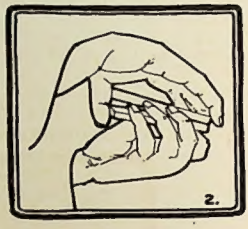
To execute the sleight proceed as follows:

1. Hold the pack in the left hand by its sides between the first joints of the thumb and the second and third fingers, the first joint of the forefinger being doubled under the pack and resting against the bottom card, the tip of the little finger being inserted in the pack under the cards to be palmed. Fig. 1.

2. Bring the right hand over the deck, the fingers held closely together, covering the outer end, and the ball of the thumb touching the inner end, the hand being arched naturally over the deck.

3. Move the right hand towards the right and back again in the usual motion of squaring the ends of the cards with the tips of the fingers and the thumb.

4. Grip the pack between the right thumb and fingers, releasing it from the hold of the left fingers and thumb, and move them outwards as if merely squaring the sides of the deck, but in this action the first joint of the left little finger levers the cards above it upwards into the right palm, being assisted in the movement by the tip of the left thumb on the opposite side of the deck. Fig. 2.

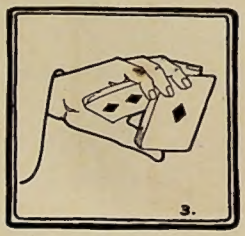


5. The right hand must be held motionless as the cards are pushed up and palmed. The pack is again gripped by the left hand as in move No. 1, and the right fingers and thumb are slid along the ends of the deck, squaring them as before.

6. Finally seize the pack with the right hand at the outer top and bottom corners, at the same time extend the left middle finger and with it push against the middle of the palmed packet, pressing it securely into the palm.

7. Remove the left hand leaving the pack gripped by the right hand at the outer top and bottom corners between the forefinger and thumb and bend the other three fingers inwards a little, bending the cards in towards the palm. Fig. 3.

Note particularly that speed is not required, the action should be simply the apparent squaring of the ends and sides of the deck. Reference to the One Hand Top Palm on p. 2, C. M. 1, will show that the principle is the same but, in place of one card only, any required number of cards can be palmed indetectibly.

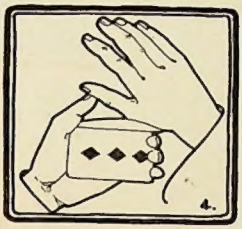


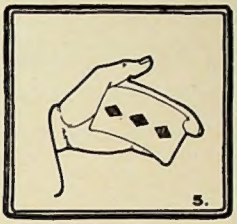
THE CHANGE-OVER PALM

This very useful sleight appears to be known to but few present-day card manipulators although it is a very old move. The reason for this may be that it has never been explained in any of the textbooks on card sleights. By its means a card or packet of cards can be transferred imperceptibly from one hand to the other, the effect to the onlooker being that both hands are empty. The procedure is as follows:

A. WITH SMALL PACKET OF CARDS ONLY

1. Standing with left side to the front, a packet of cards being palmed in the left hand, hold the right hand palm towards the audience, the arm bent and the fingers pointing upwards. Bring the left hand over to the right, extend the left forefinger and with it lightly touch the empty right palm, the cards being held securely by bending the other three fingers inward slightly. Fig. 4.





2. Make a half turn to the left, under cover of which, as the right hand moves in front to the left, bend the left forefinger inward and with it grip the outer index corner of the cards, pressing them firmly against the base of the thumb. Release the other three fingers of the left hand and bend them in behind the cards, thus bending the packet outwards. Fig. 5.

3. At the moment that you face the audience squarely and the back of the right hand is towards the front, straighten out the left second, third and fourth fingers and spring the cards into the right hand. Fig. 6.

4. Complete the turn to the left bringing the now empty left palm to the front, extend the right forefinger, bend the other three fingers in towards the palm and with the forefinger touch the left palm. Fig. 7.

The sleight is not at all difficult but must be done smoothly. The actual transfer of the cards from one hand to the other is imperceptible if made at the right moment. The action should be practiced before a mirror.

Two faults must be guarded against; one is the tendency to let the thumbs fly straight upwards as the cards are palmed. They should

lie flat in an easy natural position throughout. The other is, allowing the cards to make a distinct click as they are sprung from one hand to the other. The transfer must be noiseless as well as invisible.

B. WITH THE PACK IN HAND

Hold the pack in the left hand and palm the packet to be transferred by means of the bottom palm in the left hand. (Erdnase, p. 86.) Immediately afterwards carry the pack away towards the right with the right hand, holding it between the thumb and fingers by the outer top and bottom corners, and making a gesture appropriate to the patter used, to show the right hand empty.

2. Replace the pack flat in the fork of the left thumb. At the moment that the back of the right hand is towards the front, bend the left second, third and fourth fingers in behind the palmed packet and spring the cards into the right hand as in the first method A.

There must be no noise and the thumbs must lie naturally against the sides of the hands. The action takes place under cover of a swing from right to left and when the transfer has been made the left hand should be so held that all can see it holds the pack only.

A NEW TOP CHANGE

This sleight will be found to be an easy and indetectible method of transposing the first and second cards of the pack. The moves are as follows:

1. Turn the top card face up by pushing it over the side of the pack with the left thumb and then bringing the right from below it so that the upper side of the right forefinger strikes against the card at its outer edge. Fig. 8.

8.

9.

2. With the left thumb push this faced card and the next card below it outwards over the side of the deck and put the right hand flat on the faced card, covering about one half of it, the outer half. Fig. 9.

3. With the left thumb pull the faced card back over the pack and, at the same time, with the tips of the left fingers, push the card below it into the right palm. The right hand must be held stationary.

4. Turn the faced card over, bringing it face down on the pack, with the side of the right forefinger by bringing that hand upwards in exactly the same way as in move No. 1, the tips of the second and third fingers assist in lifting the outer edge of the card.

5. Deposit the palmed card on top and draw the right hand fingers and thumb along the top and bottom ends of the pack in the action of squaring the cards.

This sleight will be found specially useful in working "The Ambitious Card Trick" wherein a card repeatedly placed in the middle of the pack always appears on the top. It should be executed in exact imitation of the manner in which the card is first turned by move No. 1. Smoothly done the change is imperceptible.

REPLACING PALMED CARDS

Apart from a casual reference by Erdnase, I do not recall mention of this important sleight in any of the text books on card magic. That it is important and a stumbling block to many card magicians is quite certain. Recently, I saw a performer, who has a great reputation for his work with cards, do a trick of the "Take a Card Variety". Having allowed a spectator to choose a card and replace it, he made the pass very clumisly, palmed the card in his right hand which he at once put behind his back as he offered the pack with his left hand to the drawer of the card to be shuffled. To take the pack back again he extended his left hand to receive it and then deliberately put his right hand on the deck replacing the card on top. This clumsy procedure made his trick quite obvious even to the unitiated.

The following methods will show how the awkardness of taking the pack back with the left hand can be avoided and the whole action covered by natural movements:

1. USING A TABLE

When working at or near a table, after bringing the chosen card to the top, palm it by means of the One Hand Top Palm (Card Manipulations, No. 1, p. 2) in handing the deck to be shuffled. When this has been done ask the spectator to place the deck on the table and cut it. As he lifts off the upper portion of the pack place your right hand on the remaining packet and draw it back towards the edge of the table in the natural way of picking the deck up, adding the palmed card (or cards) to the top and covering operation with the full width of the hand.

Take the cut portion from the spectator with your left hand, place the right hand packet on top of it and equare the deck. These actions are natural and can arouse no suspicions.

The tendency to hold the hand and arm rigidly to the side when cards have been palmed, must be fought against. The wrist and arm should be held naturally flexed and be moved about freely in gestures appropriate to your patter, indeed the fact that cards are secretly held in the hand should be forgotten for the moment.

2. WITHOUT A TABLE

When working without a table the best plan is this: A card, or cards, having been palmed in the right hand and a spectator having shuffled a pack, hold out your left hand, flat and palm upwards, request him to place the deck on it and then cut at any place he desires. The moment he lifts the cut portion bring your right hand over the remainder adding the palmed cards to them and at once bend the right forefinger inward to the middle of the top of the packet. Press downwards with this finger and pull the ends of the cards upwards with the thumb and fingers on the ends, thus taking the crimp out of the cards that were palmed. Take the cut portion from the spectator with the left hand and reassemble the pack.

Here again the action is easy and natural, and so far from arousing any suspicion in the minds of the spectators, it tends to impress them that the cut so freely made must make it certain that the location of any particular card cannot possibly be known.

3. REPLACING CARDS ON THE BOTTOM OF THE DECK

The operation in this case is simple but must be timed perfectly. Having palmed a packet of cards from the bottom with the left hand, offer the deck to be shuffled with your right hand, and this having been done, take it back with the same hand. Bring the two hands together, the left coming up from the side with its back to the spectators. At the moment the hands meet turn the left hand palm upwards and with the right hand place the deck, which holds by the ends, on the palmed cards. At the same time double the left forefinger under the deck so that its nail rests against the bottom card, and run the left thumb and the other three fingers along the sides of the deck squaring the cards. Fig. 10.

A few trials before a mirror will show the angles necessary to cover the replacement of the palmed cards.

4. ADDING A SINGLE CARD AS IN THE COLOR CHANGE

This sleight is generally done with the pack in the left hand, the left thumb being held against the side of the deck. It is much more effective to hold the thumb pressed against the middle of the deck, so that when the right hand is moved over the cards, the left thumb is seen to be still pressing on the middle of the face card, yet the change has been made. To do this, hold the pack in the left hand, the thumb across the middle of the face card.

Bring the right hand with the palmed card towards the deck, at the same time press the first joint of the right hand little finger against the corner of the palmed card and push its opposite diagonal corner firmly against the base of the thumb, thus bending the middle of the card slightly away from the palm of the hand. Fig. 11

Move the right hand over the deck and, without moving the left thumb, slide the card under it and leave it there. As the right hand moves away the left thumb is seen to be still pressing on the middle of the deck, thus greatly increasing the effect of the change.

The same method should be used for placing a card, secured by the Side Slip, on to the top of the pack, the action apparently being that of merely squaring the deck. The left thumb should remain on the back of the deck throughout.

This sleight can be used in replacing a small packet of not more than five or six cards. For any larger number the plan that follows should be used.

5. TO REPLACE A LARGE PACKET OF CARDS

Hold the pack in the left hand between the first joints of the thumb and second and third fingers, the first finger being doubled under the deck so that its nail presses against the bottom card.

Turn slightly to the left, bring the right hand full length over the deck and instantly grip its ends with the ball of the thumb at the inner end and the first joints of the second and third fingers at the outer end, depositing the palmed cards on top of the deck. Instantly bend the right forefinger inwards so that its tip rests on the middle of the top card. Press down with forefinger and pull the ends of the deck slightly upwards, so taking the bend out of the cards which were palmed. Fig. 12.

11.

12.

6. ANOTHER METHOD

Having cards palmed in the right hand, hold the deck as described in move No. 5. Turn slightly to the left and take the pack with the right hand by gripping its outer top and bottom corners between the first joints of the right forefinger and thumb. The backs of the right hand and the deck should be towards the front. Making some appropriate gesture with the left hand allow it to be seen empty and and again take the pack in that hand. At the same moment slide the right hand over the top of the deck and grip the palmed pack by

its sides with the left thumb and fingers. Slide the right hand back as if it had merely squared the cards.

7. PLACING CARDS FROM RIGHT PALM TO THE BOTTOM OF THE DECK

Proceed as in Move No. 6, but instead of sliding the right hand over the deck, stretch out the left fingers under the deck and, under cover of the right hand, draw the palmed cards underneath. To facilitate this transfer, lift the right hand side of the deck slightly with the right thumb and first finger. The moment the cards are safely under the deck make the usual movements with the right hand to square the cards.

8. ANOTHER METHOD

This sleight can only be used when working at a table. A packet of cards being palmed in the right hand, to get them to the bottom, take the deck in both hands by the ends and make a running cut, i. e. draw off a series of small packets from the top and drop them on the table. The apparent removal of the first packet is merely a feint; simply make the action but take no cards at all, dropping the palmed cards on the table. Then really make the cuts with precisely the same action as in the first pretended cut. The palmed cards thus become the bottom cards of the deck.

SOME NOTES ON THE PASS

In spite of all the printer's ink which has been spilled in describing this sleight it still remains a stumbling block in the path of the tyro. In order to avoid its use much ingenuity has been exercised to find satisfactory substitutes for it. Some of these are useful, so useful indeed, that some of our best card men have told me that only on rare occasions do they have recourse to the pass. However, the fact that they do have to use it sometimes shows that it is necessary for the would-be card manipulator to master it. The difficulty found in its execution arises mainly from an imperfect understanding of the moves required.

So many descriptions of the sleight have appeared that it will not be necessary to enter into all the details here. The main point to be noted is this—the upper half of the deck must be gripped firmly between the top joints of the first three fingers of the left hand, above, and the first joint of the little finger below. The lower portion of the pack must be held between the tips of the right thumb and second finger, the right hand being arched as much as possible above the pack, which is held at an angle of about forty-five degrees. By straightening the lowest joints of the left fingers with the back of the hand, the top portion is drawn off to the right, it is not lifted off. The right second finger then lifts the lower portion slightly by bending its first joint inwards, the hand itself remaining motionless. The arch of the right hand affords room for the edges of the packets to clear one another, the left fingers are then closed, the two packets having changed places.

It requires rare skill to make the pass invisibly with the hands at rest, but that this can be done, those who have seen Mr. Ralph W. Read perform the sleight will testify. But it is not necessary to attain such extraordinary dexterity. A recent visitor to the U. S. A., Mr. John Ramsey, an accomplished magician from Ayr, Scotland, showed that, after the position of the hands for the pass has been taken, if they are then raised slightly and turned over to show the fact of the bottom card, the pass can be made imperceptibly in turning the hands back with a downward motion. It is interesting to note that a French writer, M. Ponsin, early in the last century, described the same moves as being a perfect cover for the execution of the pass.

I have found that it aids greatly in disguising the sleight, if at the very moment that the pass is completed, the hands are moved a little apart, spreading the cards, with the accompaniment of some such remark as this: "You see the card remains in the middle of the deck." Then close the pack sharply and go into an overhand shuffle without an instant's delay .

If the movements described above are done smoothly and boldly, while addressing the drawer of the card and looking him in the face, the actual transposition need not be very rapid, yet the operation will be completely covered. It is misdirection, not the rapidity, that counts.

SUBSTITUTES FOR THE PASS

A great number of different moves have been evolved for controlling a chosen card without the use of the pass. By request I give three of the best.

No. 1 — THE BREAK AND OVERHAND SHUFFLE

A card having been drawn do not simply cut the pack for its replacement, a suspicious and inartistic procedure. Rather spread the pack fanwise and as the person extends his hand with the card, divide the fan about the middle, push it forward and actually take the card from him, for all the world as if you were using a forceps. You do not, of course, snatch the card, but work smoothly and without hesitation. Instantly close the fan, inserting the tip of the left little finger above the card.

Remove your right hand for a moment, allowing all to see that the outer end of the pack is closed and regular. Fig. 13.

13.

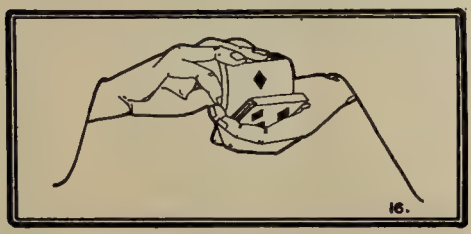
14.

Take the pack, from above between the right second finger, at the outer end, and the ball of the right thumb, at the inner end. Press the thumb tightly against the pack, retaining the break made by the left little finger. Remove your left hand for a moment making some gesture, appropriate to your patter, again allowing the outer end of the pack to be visible, the break at the back being out of sight, unless you allow someone to stand directly behind you. Fig. 14.

Proceed to an overhand shuffle by placing the pack in the fork of your left thumb, which then turns the pack down as if it were pivoted at the tips of the right second finger and thumb of your right hand, the break being retained by the ball of the thumb. Fig. 15.

15.

Shuffle the cards in the usual way until the break is reached, then throw the rest of the cards on top. The chosen card is thus brought to the top of the pack, ready to be dealt with in any way desired for the purpose of the trick in hand, without any irregular or quick movement; indeed, the sleight should be executed rather slowly, giving the onlooker every opportunity of seeing how honest the procedure appears from the front.


16.

No. 2
The Riffle Return

In this method you allow the drawer of the card to push it into the deck as you riffle the outer end. Prevent the card from going flush with the rest by holding the inner end of the pack tightly. Fig. 16.

17.

Draw the deck back, covering it with the right hand, and, under cover of squaring the cards, push the outer end of the card a little over to the left and then downward diagonally, so that its left top and right bottom corners protrude slightly from the deck. The left little finger at once straightens the card by pressing on the right lower corner. The selected card will now project from the lower end of the pack. Fig. 17, A, B and C.

Divide the deck at the projecting card, taking off the top half, and this card, with the right hand, and proceed at once to a riffle shuffle. The position in which the cards are held allows you to sight

the chosen card without arousing any suspicion on the part of the spectators. You may put it at the bottom of the pack by allowing it to drop first, or you may place it second, third or fourth from the bottom by letting one, two or three cards drop from the left hand packet first.

Illustrations Nos. A, B and C are exaggerated for the sake of clearness. The card should protrude an eigth of an inch at the utmost, and, with practise, it may be allowed to project so slightly as to be practically imperceptible except to the touch.

No. 3. REVERSED CARDS AS INDICATOR

This is rather a barefaced procedure, but it is very useful at times to baffle a sceptical spectator who may have an inkling of the usual methods. In spreading the cards for one to be chosen push the bottom card well into the fork of the left thumb, then, as you close the pack, lift all except this card slightly. At the same moment, press the tips of the right fingers against the right side of this bottom card and move the left hand to the right, so that the card is turned face up under the rest of the cards. The move is made under cover of closing the spread of card and is imperceptible.

While the card is being noted, make a free overhand shuffle, simply retaining the bottom card in position. Then undercut about half the deck, have the card replaced on the portion in the left hand and drop the undercut on top. Square the deck very openly and tap both sides and ends on the table, plainly showing that there is no break or jogged card, but be careful not to mention these artifices. If any of your audience know about these processes they can see you are using them, so why suggest them to others who are ignorant of their possible use. You may have occasion to use them in another trick later on.

To get control of the chosen card and right the reversed card, you may divide the deck, riffling the inner end with the right thumb, dividing the pack at the reversed card, and, by a riffle shuffle, send that card to the bottom and the chosen card to the top. Pull up your left sleeve with the right hand and with the pack in the left hand pull up your right sleeve. It is an easy matter then to turn the bottom card over with the fingers against the sleeve under cover of the forearm.

Or, standing with your right side to the front, shuffle the pack overhand. Shuffle freely till you have almost reached the reversed card, then run the cards off singly When the reversed card shows up, thumb it right off the pack and let it fall on the floor. At once drop the rest of the cards on top of those shuffled off into your left hand, thus bringing the drawn card to the top. Apologize for your clumsiness and pick up the fallen card, casually inquiring if it is the selected cards, as if you didn't know.

The use of these three entirely different means of controlling a card, combined with an occasional regular pass, will throw the onlookers entirely off the trail. It is advisable, when working out the details of a particular trick to apply one of these methods to it and thereafter stick to that particular move for that trick. This will help in attaining that smoothness of execution which is so necessary to success.

TWO USEFUL MOVES

I have mentioned in my other books the reversing of a card against the thigh and I have been asked to give a detailed description of the move. This little slight is very useful and by it, too, a card can be transferred imperceptibly from the top to the bottom of the deck.

1. TO REVERSE THE BOTTOM CARD

Hold the deck in the left hand which you drop casually to your side as you make a gesture with the right hand, appropriate to the patter used.

With the left thumb resting against the thigh, push the bottom card down until its upper edge is gripped by the tips of the thumb and fingers, Fig. 18; then slide the fingers out over the back of the card and close them, thus turning the card over against the bottom of the pack. Fig. 19.

Make a very slight turn to the left as the sleight is executed, taking the left hand and the pack out of sight for a moment only. Then bring the left hand up with its back to the front. By holding the pack, face upwards, the top card can be reversed in the same way.

2. TO TRANSFER THE BOTTOM CARD TO THE TOP

Proceed in exactly the same way to begin with, but push the bottom card right off the pack, then press the tips of your fingers on its lower side and slide the pack under it, the fingers drawing the card up on to the top.

3. A GAMBLER'S MOVE

The sleight described above is akin to a gambler's move which is useful to the magician on occasion. In this case it is made under cover of the right forearm. Let us suppose that the pack has been cut and you hold a break between the two packets with the tip of your little finger. You wish to make a pass, change the packets to their original positions. You are smoking, sitting at table.

Take your cigar, or cigarette, and put it to your left on the edge of the table. As you bring your right arm across, passing it in front of the left hand and the cards, you rest the upper side of the pack against your sleeve, draw out the lower portion from under the break by extending the left fingers, and as the sides of the packets clear one another, push the lower packet forward and draw the other packet back under it with your fingers.

The move can be made in a moment and is completely under cover. It is used by the gambler to reverse the cut just before he begins the deal. As he puts down his cigar, he makes some remark about the stakes for instance, reverses the cut and he is all set to trim his opponents as usual.

CARD TRICKS

A NOVEL REVERSE DISCOVERY

The following trick, for which I am indebted to that master card artiste, Mr. Nate Leipzig, is a fine addition to the most desirable class of card feats, those that can be done at any time with any deck of cards.

The pack having been shuffled by a spectator you allow him free choice of a card by having him simply lift the outer corner of the deck at any point and note the index of a card. Holding the break side, slip the card to the top and thoroughly shuffle the pack, finishing by running the card to the bottom.

Then ask the spectator to hold out his left hand flat and palm upwards and, as he does this, palm the card from the bottom in the left hand. Holding this hand as flat as possible, place it over his left hand, palm downwards, of course, and about half an inch away. Place the deck face down lengthways on the back of your left hand.

The spectator then names his card and you pat the back of the deck with your right hand, at the same moment relaxing your grip of the palmed card which falls face up on the spectator's hand, being so revealed as you remove your left hand and the pack.

The effect of the chosen card apparently pasing through the deck and your hand, turning face up in so doing, is quite startling to the uninitiated.

The Erdnase Diagonal Shift Palm could be used effectively in this trick. In this case the card would be drawn from the pack by the spectator, replaced by him and palmed in the left hand in the act of handing the pack to him to be shuffled.

THE RISING PACK

This trick makes a very good opener for a series of feats with cards. It is quick, mysterious and indetectable. The effect is that the whole pack rises spontaneously from its case, both case and cards being immediately handed for examination.

The preparation is simple, depending on the magician's good friend, a length of fine black silk. To one end tie a safety pin, the other end you pass through a tiny hole in the back of a card case, from the back towards the front. In the middle of the front edge of the case cut out a small slit and, making a knot at the end of the thread, engage it in the slit. The silk thus runs across the mouth of the case and if the pack is dropped in it will carry the thread down with it. Fig. 20. A pull on the silk from the back causes the pack to rise.

To work the trick, fasten the safety pin (black) inside your upper left vest pocket, attaching it to the inside lining, fix the thread as described above and drop the pack in the case; push the flap in the case and put it in the vest pocket, aranging the slack of the thread carefully behind the case so that it will pull out straight.

You propose to show some feats with cards and you feel several pockets for your pack, as if you didn't remember in which one you had put it, finally, bring it out of the vest pocket and put it in the left hand. With the right hand pull the flap up, hold it with the front of the case towards the audience, and make a motion of taking the pack out. Pause and say, "But I am forgetting. My cards are well trained. I don't even have to take them out of the case myself—watch." Push only the tip of the flap in again and extend the left hand till the silk is taut. "Cards, Rise," you command. Stretch your left hand very slowly straight out away from you, holding the case firmly and waving your right hand over it. The cards will rise and forcing the flap back, will gradually come into view. Do not raise the left hand for an upward motion would be perceptible, a straight outward and slow movement will not be noticed, all attention being on the cards as they rise out of the case.

When the pack is almost completely out, take the cards in your right hand by their upper ends and raise the hand high with a triumphant gesture, "You see how obedient they are," you say. At the same moment drop the left hand with the case to your side rather sharply. This action will pull the silk out of the little slit and through the hole in the case and you can at once hand both cards and case to a spectator to be examined. The silk will fall under the left side of the coat and will be quite out of the way.

It will be found that this little feat will arouse the interested attention of any audience and put them in the proper frame of mind for the reception of other marvels.

HOW TO MAKE A SPECTATOR BECOME A MAGICIAN

This is a trick in which the magician does not touch the cards from first to last, yet a spectator produces a really magical effect without having the least idea of how he did it.

To produce the effect, pick out someone in your audience and assure him that he would make a first class magician. You hand him a pack of cards and tell him that he will do a real feat of magic entirely by himself. First have him shuffle the cards, then pick out the four aces and lay them on the table face down in a row, in any order he pleases. On each one you tell him to deal three cards face down, then to gather up the four heaps, in any order, and put them on top of the other cards. Next he is to cut the pack. The aces are thus well separated somewhere in the middle of the deck.

Instruct him then to deal the cards face up. While he is doing this you stop him and ask him in which pile he would like to have the aces if he were to deal four piles. Suppose he says, "In the third pile." You tell him to deal four hands of four cards in the regular way, face down. He turns over the third pile and to his astonishment there are the four aces. In view of the fact that he has shuffled, cut and dealt the cards himself and that you have not even touched them, you can imagine the bewildering effect of the trick.

As with so many of the best feats this one depends on a very simple principle. When your victim turns the cards face up after shuffling them, in order to take out the four aces, you have only to note the card on the bottom of the deck. Suppose it is the ten of spades. As soon as he has put the aces in a row face down, tell him to deal three cards face down on each one. Naturally he turns the pack and deals from the tops, so that the ten of spades remains the bottom card. Now you know that every fourth card below the ten of spades is an ace.

You say that in a moment or two you are going to have him deal four piles of four cards each and you ask him to choose in which pile the aces are to appear all together. Suppose he says "In the third pile." Tell him to deal the cards face up in one heap and watch for the original bottom card, the ten of spades. As soon as he has dealt this card, and one more, stop him and have him deal four hands of four cards in the regular way. Every third card is now an ace, so that when he has dealt the four hands and turns over the third one, the four aces are revealed.

If the person chooses the first heap you allow three cards to be dealt off after the original bottom card; if the choice is the second heap you stop him after two cards following the original bottom card, and if the third hand is chosen, after one card only. Of course, if he wants the fourth hand, you stop him dealing the cards face up as soon as the original bottom card appears.

In giving the spectator his instructions, you are carelessly strolling about and apparently taking no notice, but you watched how deep the cut went so that you can tell just about when the key card will be turned and be in a position to see it when it appears. You have made the very intricate(?) calculation required and stop the face up deal accordingly.

I am indebted to Mr. Harold Lloyd, a clever magician of England, (not of Hollywood) for this gem of impromptu tricks. Do it once and it will remain in your repertoire for good.

THE TORN AND RESTORED CARD, USING A BORROWED DECK

This trick, which is, I think, the first example of the application of the addition of a strange card to a pack, was devised by me many years ago. A version of it has recently been described by another writer. I take this opportunity of claiming my own. The effect is that a card chosen from a borrowed pack is destroyed and restored in a surprising way.

You have a card of your own, say the eight of hearts, of any pattern on the back, in a handy pocket. Perhaps the best plan is to have it in the left trouser pocket, face inwards. In the course of some tricks with a borrowed deck you have located in it the eight of hearts. Force this on a spectator and to give you an opportunity to secure the eight of hearts in your left hand, ask the drawer to hold the card up and let everyone see what it is. Palm your card in the left hand, the back of the card being next to the palm so that when you put the pack on your left hand that card joins it at the bottom, reversed.

Cut off half the pack and place the cut on the table. On this the spectator is invited to place his card and you drop the rest on top, being careful, of course, not to expose the reversed card on the bottom of this portion. Your card is thus the next card above the chosen one. Square the cards very slowly and openly and call attention to the fact that you do not lift the pack off the table.

Ask the name of the card selected, naturally you are not supposed to know what it is. "The eight of hearts," you say. "Very well, under these impossible conditions I will order that card to turn completely over, so that it will be face up, all the other cards remaining face down. "Eight of hearts, Allez donc." Spread the cards out with a sweep and the eight is revealed reversed.

This, in itself, is a sufficiently surprising effect but you have only just begun. Take up the cards above your eight and put them in the left hand, then draw the face up eight towards yourself out of anyone's reach, and place the rest of the pack on top of those in the left hand. The chosen card is now on the top of the pack.

The next move is to reverse this card and pass it to the middle of the pack. An easy way of doing this is to hand an envelope to be examined. While this is being done drop the left hand to your side, push off the top card against your thigh and turn it over, see page 94. Your hand is out of sight for a moment only and the turn takes a fraction of time to do. Making a casual cut, or, if you prefer it, the regular two hand pass, bring the card to the middle of the pack. This is then put in the envelope which is fastened down and placed in a spectator's pocket.

Pick up your eight of hearts and, keeping its face to the audience, tear it again and again into small fragments. Ball these up in a piece of tissue paper which you secretly exchange for a duplicate piece, balled similarly. Order the pieces to pass back to the pack and join up again. The tissue is opened and the fragments

have vanished. The spectator opens the envelope and in the middle of the pack he finds the card complete and reversed.

A striking effect can be obtained by using flash paper to wrap up the paper, or you may put the pieces in an envelope and burn it, so destroying all the incriminating evidence.

Under proper conditions and when it is plainly impossible for you to have obtained a duplicate card, I know of no more effective trick than this. It is well to be prepared with a card of the ordinary size and one of bridge size.

THE NEW SPELL

Many versions of the now popular spelling trick are extant. Here is one which gives an effective climax to the trick. Briefly a card is chosen, replaced and the pack shuffled. The drawer of the card holds the pack behind his back and mentally spells the name of his card, bringing forward one card for each letter. When he reaches the last letter he brings the pack forward and his card lies face up on the top.

Any pack having been well shuffled you have a card freely chosen. In closing up the pack after the choice turn the bottom card over. (See page 93). Holding the pack so that this card is towards you, under-cut about three-quarters of the cards and begin and overhand shuffle. At the same time advance your hands towards the spectator, asking him to replace his card. As he goes to do this, pause in your shuffle allowing the card to be placed on top of those in your left hand and at once drop the rest of the pack on it. The reversed card is thus brought on top of the chosen card.

Square the deck up carefully and openly, showing all sides, so that it is plain there is no break, jog or crimp, but do not mention any of these artifices. Proceed again to an overhand shuffle. You know just about where the reversed card is and when the shuffle comes within a few cards of it, run the cards off singly. You are standing with your right side to the front so that when the reversed card shows up it is faced towards you and is not visible to the audience. Give this card a more vigorous flick with your thumb and let it fall to the floor. Drop all the rest of the cards from your right hand on those in the left.

The chosen card is now on top of the pack. As you stoop to pick up the fallen card, rest your left hand against your thigh, with the thumb push out the top card and deftly reverse it. In the meantime you have picked up the card from the floor with the right hand and, holding it up you inquire if it is the card selected. The answer being, of course, "No", replace it in the pack, which you are careful to hold with the bottom card facing the front.

The chosen card is now facing you so you know what it is. Remark, "I want to show you that the card is not at or near the top or the bottom of the pack, but just where chance has chosen to put it." Holding the pack with the bottom card facing the audience run cards singly off the bottom into the left hand. As you do so spell mentally the name of the card, taking a card for each letter. When

you reach, and have taken off, a card for the last letter, pause and ask the drawer if he has seen his card. He says "No", and you drop the rest of the pack in front of those you have just run off, thus bringing them above the reversed chosen card and putting it in position for being spelt out.

Run off a few more cards from the bottom and again ask if the card has been seen. A negative reply is again made, so you drop the pack behind these last cards keeping them at the bottom. Next turn the pack over, take off and spread seven or eight of the top cards, ask the same question and again the answer is "No". You have already shown these last cards, but, barefaced as the procedure looks, I have never had it questioned.

Square up the pack and hand it to the drawer of the card, telling him to hold it behind his back, mentally spell the name of his card and bring forward one card for each letter from the top. Explain this carefully so that he will spell the name exactly as you have arranged for. He does this and when he comes to the last letter and brings a card forward, he naturally asks, "Well, what next?"

Ask him to name his card and then have him bring the pack forward. He does so and there is his card on the top of the pack staring him in the face.

It will be noted that the method for controlling the card and the other necessary manipulations have been worked out with the idea of placing the trick within the reach of the tyro. The skilled card worker will use his own pet moves to bring about the effect.

THE AUTOMATIC SPELLER

This trick makes a good follow-up for the preceding feat. Assert that the spelling process is entirely automatic, that the cards arrange themselves without any interference whatever from you. To prove this have a spectator shuffle the deck to his own satisfaction and tell him that from first to last you will not touch the cards. Let him turn the deck, after the shuffle, and run over the faces of the cards so that he can see for himself they are well mixed. At the same time you make a mental note of the bottom card.

Instruct him to put out three piles of six cards each, face up on the table. He will probably take the cards from the bottom of the pack as it lies face up in his hands. If he does, dismiss the card you just noted from your mind and note the bottom card of those remaining after the heaps have been dealt. The rest of the pack is laid aside face downward. It is the bottom card of this portion that you have just noted, this is your key card. Don't forget it.

If, however, he turns the pack over and deals the three heaps of six cards from the top, then the bottom card of the pack, which you have already noted, will be the key card.

In either case tell him to choose mentally one of the heaps. Turn away and instruct him to turn the piles face down, then to take any card from the pile he mentally selected, look at it; commit it to memory and place it on top of either of the other heaps. He is then to put the remaining cards of the pile he chose, mixing them first if he pleases, on top of his card and finally to take the last heap, shuffle it and put it on top of the other two. The resulting pile you tell him to place on top of the rest of the deck and cut the pack thus reassembled. At this point you turn round and see that a complete, regular cut is made.

You will readily follow the subtlety of the procedure so far. Five cards and then six more have been put on top of the chosen card and the cut has brought your key card immediately above these eleven cards. It follows that if the pack is again cut to bring the key card to the bottom, the chosen card will be the twelfth card from the top, ready to be spelt out as usual. But to the uninitiated the selected card has been utterly lost in the deck and there would seem to be no way of finding it other than to have it named and the deck searched for it. Make a great point of this before going any further.

To prove how thoroughly the cards have been mixed you have the spectator deal them out from the top face up. You are carelessly strolling about, apparently taking no note of the cards, but you know just about when your key card will appear and when it falls you stop the deal with the remark that everybody should be quite satisfied that he shuffled the cards very thoroughly. Tell him to turn the cards just dealt face down and place them under the rest in his hand. You now have the chosen card twelfth from the top.

Ask the name of the selected card. Tell the spectator to concentrate deeply on that card, to give the deck a little shake to help the cards rearrange themselves automatically, and so on. Then tell him to spell out the name of his card, taking off a card for each letter and, to his astonishment his card is turned at the end of the spelling.

But, you will pertinently remark, every card in the pack is not spelled with twelve letters. That is quite true and since you cannot manipulate the cards in any way, the sole effect depending on your not touching the cards from first to last, you will have to "manipulate" the spelling. The majority of the cards, by adding the word "of" can be spelled with either eleven or twelve letters. Thus "Four of Hearts", twelve letters, "Two of Spades", eleven letters. In the case of twelve letter cards the card must be turned on the last letter, for eleven letter cards have the card following the last letter turned up.

For the 3, 7, 8 and queen of hearts and spades simply omit the word "of" and turn the twelfth card; spell the suit first.

For diamonds proceed thus: if the card is a 3, 7, 8 or queen you say, "What was the suit? Diamond? All right, spell that out." That disposes of seven cards, so you have five left for the spots or queen, the card appears and is turned on the last letter.

For the ace, 2, 6 and 10 of diamonds you must add the "s" so making eleven letters and turn next card, and the same treatment with the 4, 5, 9, jack and king will bring the card out on the eleventh letter.

All the club cards come out at 11 or 12 letters with the exception of the ace, 2, 6 and ten. With these you must add "an" or "a". Thus for the ace you will at once say, "You chose an ace of clubs?" Very well, spell that out." The ace appears on the last letter. The addition of the word "a" to the other three will give eleven letters and turning the card following will make all right. A little practice will make the right method of spelling almost automatic.

I am indebted to Mr. Mihlon Clayton, of Asbury Park, for this clever arrangement.

A REVERSAL OF FORM

In this method of producing this popular effect an apparently three-fold reversal is obtained by very simple means. First a wrong card is found reversed, this is replaced and rights itself, finally, after the pack has been spread and shown in order, the chosen card turns over at command.

You can use any pack and allow anyone to shuffle it as he pleases. Spread the pack for the free choice of any card and in closing the spread, reverse the two bottom cards. Have the spectator show his card to everyone and so get an opportunity to turn the pack over, bringing the two reversed cards uppermost.

Cut the pack about the middle, slipping the top reversed card on to the lower part of the cut, thus hiding the fact that the other cards are face up. Have the chosen card replaced on this lower part and at once drop the rest of the pack on it. Carefully square the cards to show that the card is really lost in the middle. Drop the left hand carelessly to your side with the pack held in it and take a pencil from your pocket with the right hand, give this to the drawer asking him to make a note of his card. You take advantage of this favorable moment to reverse the top card by pressing the pack against your thigh (See Fig. 18) pushing the card off and deftly turning it over. Bring the pack back into view with the back of the left hand uppermost. All the cards are now facing the same way except the two in the middle.

Announce that the chosen card will turn over at your command. Riffle the cards and spring them from hand to hand saying that the turn will be visible. The spectators get a glimpse of a reversed card and naturally infer that it actually turned at that moment. Run through the cards and show that one card has reversed itself, there really are two cards but you hold them well squared so that there can be no suspicion that the chosen card is under the visible one. The spectator tells you that the card you are showing is not his card.

Pretend to be incredulous and have him refer to his note. He insists you are wrong, so lift off the two cards as one, and, holding the pack in the left hand, backs of the cards to the front, let it fall slightly open at a point about ten cards from the bottom. Holding the two cards also with backs to the audience, make a motion of replacing the card in the break. Really let the card you have just shown drop and retain the other, the chosen card. To the audience it appears that you have simply changed your mind and still hold the card they just saw.

"Wait a moment," you say, "This card should go back as it was and learn a lesson." So, still holding the card with its back to the audience, turn the pack round and insert it reversed. Thus you have actually reversed the chosen card under the very noses of the spectators, but they have no suspicion of the real state of affairs. Insert the card so that it will be a few cards above the other card which you placed about ten cards from the bottom.

"Now," you continue, "I shall have that card right itself so that we can begin the trick over again without its interference. Over you go." Riffle the pack and turn it over, then, running through the first few cards from the bottom, show that the card you had just before shown, is now facing the same way as the rest of the pack. A little further on in the pack, the chosen card is lying reversed and you are careful not to expose it. Boldly spread the whole pack, showing that all the cards are face up. This is perfectly safe if you make an even spread. Only the white margin of the reversed card will show. For this reason only, cards with white margins should be used in all reversed card effects. Cards with solid back patterns, such as Steam Boats are not safe for these effects as the slightest spread will betray the artifice used.

Hand the pack to the person who drew the card and, while he holds it tightly, order his card to reverse itself. As this has already been done, you can make the command as impressive as you like. Have your victim name his card and spread the pack face down. He finds his card face up.

Or you may have the pack spread with the face up. One card is seen to be face down. Then you have him name his card for the first time. He turns the reversed card over. It is his card.

ROYAL MARRIAGES

The plot of this trick is taken from Hofzinser's Card Conjuring, p. 127, "The Queen of Hearts." Hofzinser's routine requires the use of specially prepared cards but a similar effect can be obtained with any deck in this manner.

After the pack has been shuffled by a spectator, take it and running through it, with the faces of the cards towards yourself, take out the four Kings and the Queen of Hearts, putting them face up on the table. At the same time secretly place the other three

Queens on the bottom, the Queen of Clubs becoming the bottom card, next above it the Queen of Diamonds and next above that the Queen of Spades.

The story runs to the effect that four of your friends, represented by the four Kings, all fell in love with the same girl, whose part is to be taken by the Queen of Hearts. "Not being able to make up her mind," you say, "As to which one she preferred and becoming rather fed up with the protestations of the love-sick swains, the lady decided to take a vacation."

Place the Kings on top of the deck in the order—Hearts, Clubs, Diamonds, Spades. The King of Hearts being the top card.

Make the pass bringing the Kings to the middle and hold the break. With the right thumb at the rear end of the deck, lift the first two Kings and cut the deck at that point. Request a spectator to put the Queen of Hearts on the lower portion, i. e. on the King of Diamonds. Replace the cut, letting the two Kings drop back on the lower portion and insert the tip of the left little finger above them. Make the pass bringing the Kings again to the top but this time with the Queen of Hearts between the King of Clubs and the King of Diamonds, that is, third from the top, the other three Queens remaining on the bottom of the deck.

"In spite of her absence," you continue, "The four friends thought of her with even greater constancy. Tired of the constant babbling of his friends the King of Hearts decided to go off by himself, anywhere to get away from them."

Push the top card over the side of the pack with the left thumb and lever it face up with the right hand, brought up from below, by striking the right hand side of the card with the upper side of the right forefinger.

Show the King of Hearts and turn it face down again in the same way. Take it off the deck and throw it face up on the table to one side. Turn the next card, the King of Clubs, face up in the same way.

"The second friend thought of her day and night until his whole personality was identical with hers."

Push the King of Clubs and the next card, the Queen of Hearts, over the side of the pack and execute the New Top Change, Fig. 8 & 9, bringing the Queen of Hearts on top. At the word "identical" turn the top card face up and show the Queen of Hearts. In turning this card face down again, execute the sleight bringing the King of Clubs on top.

"I put the lady down over here."

Take off the top card (King of Clubs) and place it face down on the table. As far as the audience is concerned, this card is really the Queen of Hearts, so be careful not to expose its face. Make the double lift, i. e. turn the two top cards as one, and show the King of Diamonds. Then turn both as one card, face down.

"The third friend did not fare much better. He too thought of nothing else but his lady love until he completely lost his head."

Turn the top card and again show the Queen of Hearts. Push this card and the next one over the side of the deck and again execute the New Top Change bringing the King of Diamonds on top of the Queen of Hearts.

"I will place this Queen of Hearts here also."

Put the top card, (The King of Diamonds) face down beside the other supposed Queen. Make the double lift and show the King of Spades.

"The fourth friend tried to forget the lady but in vain."

Turn the two cards, as one, face down. "Her image appeared to him at every moment of the day."

Turn the top card and show the Queen of Hearts. Once more execute the New Change, take off the King of Spades and put it face downwards beside the other two supposed Queens, saying, "I will put this Queen on the table with the other two.

"Let us give these love-lorn friends a little time to come to their senses."

Execute the One Hand Top Palm, palming the Queen of Hearts in the right hand as you put the deck down. At once, place this hand squarely on the King of Hearts, draw it off the table towards yourself, adding the Queen to it and, keeping the two well covered, place them together in your left upper vest pocket. Push the rear card well down and let about one-third of the other protrude, the back being outwards.

"Time heals all wounds and before a year had gone by the intoxication of their love was gone, their heads were clear and the lady of their hearts clean forgotten."

Turn over the supposed Queens and show the three Kings.

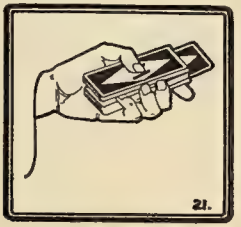
"We read in the Bible: "It is not good for man to live alone," so after a while each of my friends seriously considered the advisability of taking a better half. This time instead of trusting to the vagaries of the Goddess of Love they decided to let chance provide a suitable companion for each. Let us create such a chance for each of these three cards."

Take up the pack and freely shuffle off about two-thirds of the cards by the overhand method, injog one card and throw the balance on top. The three Queens, originally on the bottom, will now be just above the jogged card. Insert the tip of the left little finger above the jog and hold a break there.

Hand the King of Clubs to a lady and request her to push the card into the pack, anywhere she pleases, as you riffle the ends of the cards. Riffle rather slowly so that there will be no danger of

the card being inserted above the break. It must go in amongst the lower two-thirds of the deck. Fig. 21.

Push the card in about half its length, at the same time turning the pack upright. With the right thumb push the cards above the break, held by the left little finger, until the top of the packet is flush with the top of the inserted card. Draw them upward free from the pack with the right hand.


21.

22.

Turn the packet face down and place it between the left thumb and first and second fingers. Fig. 22.

Draw out the King of Clubs, show it and throw it face up on the table. Draw out the card next to it, the Queen of Clubs, and without showing its face, put it face down on the King of Clubs.

Replace the packet on the rest of the cards, being careful not to expose the Queen of Diamonds, now the bottom card of the packet, and again hold a break with the little finger. In exactly the same way force the Queen of Diamonds and the Queen of Spades, putting them face down on the face up Kings. Hand the pack to a spectator to be thoroughly shuffled.

Turn over the three Queens and show that chance has arranged three happy marriages. "But we have still to settle the King of Hearts, it would not be fair to leave him without a partner." Take that card from your vest pocket but in so doing draw up the other card with the thumb and hold the two cards as one in the right hand. Take the shuffled deck with your left hand, request a spectator to lift a corner at any point, insert the two cards there, as one, and pull them through the deck from the other side. Nothing appears to have happened so you hand the deck to the spectator and ask him to take out the Queen of Hearts to pair off the remaining King. He reports that the Queen of Hearts is not in the pack.

"This King evidently knew what he wanted," you say, and you separate the two cards, opening them bookwise and showing the faces of the King and Queen of Hearts.

AN EFFECTIVE POKER DEAL

Nothing in card magic seems to impress the layman so much as the apparent ability to deal good poker hands at will. Here is an easy way to gain such a reputation.

Either beforehand, or in the course of other tricks, secretly get a royal flush,—ten, Jack, Queen, King, Ace—of any suit but Spades, to the top of the deck. The five cards may be in any order. False shuffle several times, retaining the five cards on the top and finally undercut about half the deck, jog one card and shuffle off. Cut at the jog and complete the cut, bringing the five cards again to the top of the deck. Hand the deck to a spectator and ask him to deal five Poker hands, face down, of course. This, you explain, is merely to prove that the pack has been well shuffled and that the hands will prove, most likely to be of low value.

The spectator deals five hands and naturally the first card of each hand will be one of the set-up. Pick up the hands one by one, showing the poker value of each but covering the suit of the first card as much as possible. Drop each hand face down on the balance of the deck, carefully keeping the first cards in position, and the pack will then be set to give the dealer the royal flush.

Remarking to the spectator about his being lucky or unlucky, according to the value of the hands he dealt, maintain that no luck can stand up against skill. Undertake to give an exhibition of stacking cards as used by gamblers. The hand being already set up you have merely to give as convincing a display of false shuffling and cutting as you are capable of. Deal the five hands and show that you have dealt yourself a royal flush. The reason for not using the Spade suit is that the Ace of Spades is so conspicuous that its reappearance in the final hand might be noticed and so give a clue to the secret.

With but little more trouble the trick can be made still stronger. In setting up the cards for the royal flush run four spot cards of the same value under them. In the final deal these four cards will be in the hand next to the dealer and you explain that the player in that position is to represent the "Sucker" who is to be taken to the cleaners. Invite a spectator to take that hand, and show the other three; they will probably be of small value. Let him go as far as he likes to bet, in fun, of course. The final show down gives you a royal flush against fours.

TWO CARD CONTROL

AUDLEY WALSH

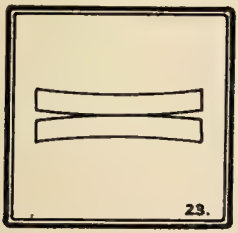
Many card manipulators get a greater thrill by fooling the other fellow than by a regular performance before an audience. The following subtle arrangement by Mr. Audley Walsh, has puzzled many magicians. The effect is that two cards, openly put in widely different parts of the deck are instantly located by a simple cut.

The trick can be done with any deck and under any conditions. It depends on a subtle use of the bridge and the Charlier Pass. The routine is as follows:

Hand the deck to a spectator to be shuffled. Take it back and spring the cards from the right to the left, thus putting a downward bend at the ends of the cards. Square the pack and seizing it between the right fingers at the outer end and the thumb at the inner end, bend up and riffle about one-half of the cards, calling attention to the fact that they have been well mixed as you show the faces. The pack, if looked at sideways, would now have this appearance: Fig. 23.

The illustration is exaggerated for clearness sake, the actual bends should be much smaller.

Turn over the top card, show it and name it, say it is the Five of Spades. Replace it face down on top. With the right fingers and thumb draw out the bottom card and turning it face up, show it and name it also. Let us suppose that this card is the Jack of Diamonds. As you do this, raising the right hand with the card and directing your whole attention to it, drop the left hand slightly and make the Charlier Pass, but do not let the packets fall quite together. Hold the original bottom packet back a little with the left thumb. Fig. 24.



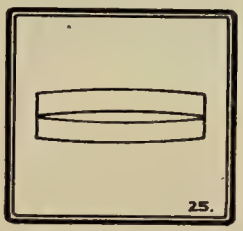
23.

24.

Remarking that you will put the card, the Jack of Diamonds, in the middle of the pack, place it on top of the now lower packet, that is, on top of the original top card, the Five of Spades, allowing it to protrude a little at the outer end and square the two packets.

Take up the top card, now an indifferent card, calling it the Five of Spades, but not showing its face, and insert it in the pack some-

where near the bottom. Let this card also protrude slightly from the end of the deck. Call attention to the fact that the two cards are well separated, push them flush with the other cards, and square the deck very openly. The pack if looked at sideways will look like this: Fig. 25.



The Five of Spades will be the top card of the lower packet and the Jack of Diamonds the lowest card of the upper. By simply finding the opening of the bridge, a process that becomes practically automatic, dividing the pack at that point with the tip of the left thumb and making the Charlier Pass, the two cards return to their original positions at the top and bottom. Destroy the bridge with a riffle and there is no clue left to disclose the secret of the manipulation.

Or, you may finish by taking any card as a locator and, dividing the pack at the bridge with the left thumb, thrust the locator into the deck at that point. Square up openly and hand the deck to a spectator. He finds the locator card between the two cards that had, apparently been so fairly and widely separated. The trick must be worked smartly, the victim being given no time to notice that the face of the top card is not shown when it is thrust into the deck. In Mr. Walsh's skilful hands the feat is invariably successful.

CARD IN POCKET

DR. JACK DALEY'S VERSION

There have been many variations of C. O. Williams' subtle trick—"The Card in the Pocket". Dr. Jack Daley, of New York City, who has many ingenious tricks to his credit, has arranged a very clever application of the principle. As in the original trick, a spectator is invited to think of a number and then note the card that lies at that number from the top of a well shuffled pack. The usual suggestion of the choice of a number between one and ten has become somewhat shopworn, a better plan is to ask the spectator to think of his favorite hour. This restricts the range of the choice, avoids loss of time in counting and dealing the cards and gives an opportunity for some amusing patter. You may say that if he is addicted to early rising, six o'clock may be his choice, or the breakfast hour, eight, may appeal to him more. An Amos and Andy fan would choose seven o'clock, while an Englishman would plump for his inevitable afternoon tea hour, four o'clock, and so on.

Hand the deck to the spectator to shuffle and when he has fixed on his favorite hour, take the pack and holding it upright, faces of the cards towards him, count off the cards one by one, beginning with the top card, and saying, "One o'clock, two o'clock, etc.," asking him to note and memorize the card that appears at the hour he has mentally selected. Turn your head away as this is being done to avoid any suspicion of your getting any clue from the person's expression.

Replace the twelve cards on the top of the pack and shuffle overhand thus: undercut about two-thirds of the deck, run one card, injog the next and shuffle off. Repeat by making a break at the job, shuffle off the cards above and throw the cards below the break on the top intact. The chosen card will now be placed one card lower than its original position. Execute as thorough a series of false shuffles and cuts as you have at your command, finally leaving the thirteen cards on top intact.

Remarking that it would be a very wonderful thing if the spectator's card had been shuffled back to the same position it first held, you ask what hour was thought of. Suppose it was six, deal off five cards face down and the sixth face up to one side. It is, of course an indifferent card, the chosen card now being on top of the cards in your left hand. Take these cards with the right hand, fingers at the outer end, thumb at the inner end and drop them on the cards just dealt face down, at the same moment palm the top card by the One Hand Top Palm, (C. M. No. 1, p. 2).

Let the spectator pick up the cards and shuffle them. As he does this put your right hand in trousers pocket, leave the card there and then with left hand take handkerchief from left pocket, use it naturally and replace it. Take the pack from the spectator and spread the cards from left to right face down on the table. Instruct the spectator to think intently of his card and slowly run his left hand, forefinger extended, over the line of cards; whenever he feels an impulse he is to drop his hand and let the forefinger rest on one card. This done, draw out the card he touched, pick it up, keeping it face down, and put it in your right trouser pocket, but as your hand enters the pocket, palm the card. Gather up the cards by placing that hand flat on the right hand end of the line and sweeping it to the left. This action completely covers the addition of the palmed card to the deck, which you at once hand to the spectator.

Recapitulate what has been done—an hour thought of, a card at that number noted in a freely shuffled deck and finally a card selected from the face down deck by the spectator himself after he had again shuffled the cards. Tell him to run through the deck and take out his card. He cannot find it. Take the card from your pocket and place it face down on the table. The person names his card. Turn over the card and show that he has found that very card himself.

EVERYWHERE AND NOWHERE

This is one of the most effective card tricks ever devised. The reason that it is so seldom seen is probably because the explanations given in the textbooks are unnecessarily complicated and give the trick the appearance of being very difficult. The moves in the routine that follows have been arranged to simplify the procedure as much as possible.

The only requirements are—a small stand or card easel or, failing that, three glasses, against which to stand cards for display, an ordinary deck of cards with two extra duplicate cards, two Tens of Spades for example. Any card can be used but the black suits are preferable if the feat is to be performed before a large audience since the spots stand out so much more plainly under artificial light. Let us suppose that Tens of Spades are used, place all three on top of the deck. Begin by shuffling the deck overhand in this manner—undercut about three-quarters of the deck, injog the first card and shuffle off. Ask a spectator to draw a card, insert the tip of the left little finger below the jogged card and, spreading the pack, force one of the three Tens. This is much easier and more natural than making the pass to bring the Tens to the middle. The shuffle, being quite genuine as far as the cards actually shuffled are concerned, tends to throw the spectator off his guard and renders the force easier. In any case there should be no difficulty in forcing one of the three Tens.

As the spectator notes his card, close up the deck and insert the tip of the left little finger above the two remaining Tens. Hold the deck in right hand, fingers at the outer end, the thumb at the inner end, holding the break. As you ask the spectator to replace his card allow a few cards to drop from the bottom of the deck on to your left palm, then a few more, finally let drop all the cards below the break and hold the left hand out to receive the chosen card which is thus returned on top of the other two Tens. Make the pass, or better, bring the Tens to the top by means of the Pass Substitute No. 1 (see p. 91) .

It is necessary now to place the Tens so that one shall be next to the bottom card, one on top of the deck and the third one third from the top. To do this the simplest way, grasp the pack with the right hand as for an overhand shuffle, press firmly on the top and bottom cards with the fingers and thumb of the left hand and lift all the cards but these two with the right hand. The top card, the first Ten, will fall on the bottom card and you drop the cards from the right hand on top of them, thus placing the first Ten next to the bottom. Do this casually, while talking, then as if having changed your mind as to the manner of shuffling, split the deck in half and riffle shuffle. Let the two lowest cards in the left hand packet fall first, then execute a genuine riffle until the top cards of the packets are reached. Hold back the top card of the left hand packet and

let it fall between the two top cards of the right hand packet, i. e. between the other two Tens. The three cards are now in the position required—one on the top, one third from the top and the last next to the bottom card.

The usual patter runs to the effect that by means of a scientific system a card can be found in a shuffled deck in not more than three trials. "The most likely position," you say, "Is the top of the pack." Make a double lift and show the second card.

"Is this.....of.....your card?"

"No."

"Then I'll put it here on the table out of the way." Turn the two cards down, as one, take off the top card, the first Ten of Spades, and put it face down on the table or easel, or stand it upright against one of the glasses.

"The next likely position is on the bottom. Here is your card, the.....of....." Say this confidently as if sure of its being right and hold the pack upright in the left hand, the bottom card facing the audience.

"What? Wrong again? Then I must put this card with the other one." Drop the left hand and by means of the Glide draw out the second Ten of Spades and put it beside the first. Now shuffle overhand by first running one card, then drop about half the deck on it, injog one card and shuffle off. The last Ten being the next card below the jogged card, make a break at that point with the right thumb at the inner end of the deck, separate the next two cards, Ten of Spades and an indifferent card, from the rest and push them forward, as one card, till they protrude from the outer end of the deck for about an inch. Turn the pack upright and with the right hand, thumb at rear and fingers in front, pull the two cards up for about three-quarters of their length above the deck. Assert now with the utmost confidence that you have succeeded.

"I have only one more chance and as my system has never failed yet this.....of.....simply must be your card. No again? You are sure? Pardon me, but did any one else see the chosen card? Oh, excuse me. I don't doubt you for a moment, but it is such an extraordinary thing for the trick to fail I thought you might have made a mistake. This is not your card." The more bewildered and anxious you can appear to be, the better the final effect. Drop the left hand, push the lower of the two cards flush with the pack, draw out the upper card, a Ten of Spades, and put it with the other two on the table.

"I must finish the trick somehow. You all say that not one of these cards (point to the easel or the glasses) is your card? Very well. May I ask you what was the card you chose? The Ten of Spades? Do you think it would be possible for me to make you

see any one of these cards as the Ten of Spades? No? Let us try. Which one shall I take? The middle card?"

Take that card and hold it with its back to the audience.

"Of course it isn't really a Ten of Spades, but it will appear so to you."

Wave your hands in pretended hypnotic passes, then turn the card face out.

"You all see it as the Ten of Spades? Very well, I will replace it here."

Make the bottom change in the swing towards the table and put the indifferent card down face inwards.

"You are still sceptical? Let me prove that you are all under hypnotic influence. Of these two which would you like to see as the Ten of Spades? This one? Very well."

Repeat the same business and again change the card for an indifferent one by the bottom change, placing this card down with the first.

"One card only is left. You will see this also as a Ten of Spades."

Show the card as before, but this time it must be changed by the top change. Show the card upright, holding it with fingers on top end, thumb on the lower. The left hand holds the deck close to the body about waist high, as you say:

"Of course the card is not a Ten of Spades. The real Ten is here in the deck."

Drop the right hand bringing the card on top of the deck and at the same moment push the top card of the deck over to the right. Release the Ten of Spades from the right hand and grip this top card in exactly the same way. A moment later the left thumb pulls the Ten squarely on to the pack and moves away, the right hand remaining stationary. Finally place the indifferent card with the other two.

"Let me give you further proof. You see this top card?"

Make the double lift and show an indifferent card. Name it and turn the two cards, as one, face down. Take off the top card, a Ten of Spades, and after more hypnotic passes turn its face to the spectators.

"Now you see it as the Ten of Spades." Replace it on top. Wave your hands again.

"Now look at the bottom card. It also is the Ten of Spades."

Hold the pack upright and show the Ten on the bottom. Under cover of this surprise make the pass and hold a break with the right thumb between the two packets. Show the pack upright in the right hand, bottom card facing the audience, an indifferent card is now seen to be there.

"It is all an optical illusion. The cards are not really Tens of Spades. They only appear so."

Place the pack in the left hand and slip the tip of the left little finger into the break. Lift off the top card and show it is an indifferent card now.

"But when I put you under the influence you can see the Ten of Spades only, look."

Cut the pack at the break and hold the top portion upright, a Ten of Spades again faces the audience. Insert the tip of the left little finger under the top card of the lower packet, i. e. the third Ten. Replace the top packet and make the pass, bringing the three Tens to the bottom. Riffle off the inner ends of these three cards and insert the tip of the left little finger between them and the rest of the cards, and hold the deck in position to execute the bottom palm. (Erdnase, p. 86.)

"I know exactly what you all suspect, that I have been trying to mislead you and that all the cards are Tens of Spades. I wouldn't do anything as barefaced as that for worlds. Look! This card is not a Ten."

Palm the three Tens in the left hand and at once turn the first card on the table face out. "Nor this," turn the next, "and this last one is not a Ten either" Turn it also.

"You see there is not a single Ten of Spades in the deck."

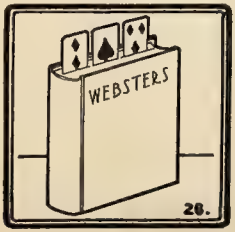
Spread the cards face up on the table with a flourish turning your right side to the audience as you do so and slipping the three palmed cards into your left trousers pocket at the same moment.

"In fact knowing that card is an unlucky one for my trick, I put it in my pocket before I began. Here it is."

Thrust your left hand into your pocket, bring out one of the three Tens and thrown it on the table.

Smoothly executed and well acted the feat has an extraordinary effect. It is one of the few card tricks suitable for performance before the largest or the smallest audiences. Paul Rosini, the Philadelphia prestidigitateur, makes a feature of the trick and in his hands it is a masterpiece.

A very good plan for displaying the three cards when performing the trick in a parlor, is to take a large thick book, stand it upright and insert the cards as shown in the illustration. This is another idea of Dr. Jack Daley's who also makes a specialty of the trick. In his hands it leaves nothing to be desired.



2. USING A SHORT CARD

The use of a short card makes the placing of the three cards in position very easy. Put the short card on top of the pack with the three special cards following. Undercut about half the deck and shuffle overhand. Break the deck at the short and force one of the three Tens, then square the deck openly, tapping all sides on the table.

For the return of the card, break the deck above the short card so that the chosen card goes on top of it. There will now be two Tens below the short card and one above it. When you break the pack to riffle shuffle include the short card in the right hand packet and let at least two cards from this portion drop first then hold back the top card and let it fall between the two top cards of the left hand packet. The three cards are then in the required positions viz. one on top one third from the top and the last one second from the bottom.

The routine then proceeds exactly as in No. 1.

3. WITH A BORROWED DECK

This routine is another example of the subtle principle of the addition to a borrowed deck of strange cards, the faces only of which are seen by the audience producing thereby an extraordinary effect. Take two cards from any deck of the same value and suit as the card you propose to use for the trick, say Tens of Spades. Apply diachylon to the backs, sufficient to make them adhere to another card when pressed against it. Put one of these in your right hand trousers pocket, back outwards, and the other in your lower left vest pocket, also back outward.

Locate the Ten of Spades in the borrowed deck and force it on a spectator. Palm the top card in your right hand and, as you ask him to hold the card up for all to see it when you turn your back, place right hand into pocket and press the palmed card on the prepared one already there. Palm out the two cards as you turn away from the audience, place them on the top of the pack and square the two cards carefully. Take the second prepared Ten from your vest pocket, put it face down on the top of the pack and slip a card from the bottom on top of it. Again square the edges of the cards and press firmly on them. Be careful to keep your elbows pressed to your sides while making these moves.

With these manufactured duplicates of the chosen card, the routine proceeds as in No. 1, up to the point at which the three cards on the table are shown as Tens of Spades. Then it is necessary to make the bottom change with the single card only. When one of the double cards is chosen exhibit it to the audience, upright, right fingers on top end and thumb on lower end. In apparently transferring it to the table take it with the left hand thumb on the back and fingers on the face card. Fig. 27.

Pull the upper card, the indifferent card, away from the right hand and at the same time slide the lower card, the stranger Ten, into the right palm. Put the indifferent card down on the table and quietly pocket the palmed card. The second double card is treated in just the same way and the fact that the deck is not used in these apparent transformations greatly increases the effect at that stage of the trick.

The feat may be concluded by showing the Ten at the bottom of the pack, then spreading the pack to show that there are no duplicates and finally turning over the three indifferent cards on the table. Or, after showing the Ten on the bottom, side slip it to the top and show it there, then pass it to the middle by the slip cut and again exhibit it. Finally palm the Ten and produce it from your pocket as having been placed there before the experiment began.

The feat in this form when done in a parlor with cards that the spectators know you have never had an opportunity of handling before, is one of the most impressive that can possibly be performed with cards.

4. WITH AN ORDINARY DECK WITHOUT DUPLICATES

Several methods have been devised for doing the trick without the aid of duplicate cards, the following is, perhaps, the best. It has the advantage of dispensing with the force, since any card may be used for the effect, but mastery of the Mexican Turn Over is necessary for its presentation.

From any deck allow free choice of a card, have it replaced, bring it to the top, palm it and offer the deck to be shuffled. The expert will use his own favorite methods to accomplish these results but the neophyte is advised to use Pass Substitute No. 1, page 91, and the One Hand Top Palm, C. M. Series, page 2. Replace the palmed card on top (see page 88).

Pattering about the trinity of affinity, the spectator, the performer and the card, giving three chances to find the card, place the deck in your right hand outside coat pocket. Take off the two top cards, as one, and bring them out with the indifferent card showing to the audience. On being told that card is not the chosen card, place the two cards, still as one, face down on the left palm.

Bring out any other card as the second chance. This, too is wrong and you put it face down on the other two cards on your left hand. Repeat the same process for the third chance, putting the

card on the others but immediately palming it off again as you square the packet prior to spreading the three remaining cards fan-wise with their backs to the audience. (See Gambler's Palm p. 83.)

Remove the pack from your pocket, adding the palmed card in so doing, and put it on the table, cut and complete the cut, thus burying the card secretly returned to it. Lay the three cards face down on the table and spread them apart, the chosen card being in the middle. Suppose the middle card is now selected by a spectator, pick up one of the others and with it turn over the middle card in just the same way as when doing the Mexican Turn Over but do not make the change.

Turn the card in hand face up but hold it tilted away from the spectators so that its face is not visible to them, and with it turn the chosen card face down, this time making the change, leaving the chosen card face down in the right hand. Drop this card beside the third card and again allow a choice to be made. In the same way by means of the Mexican Turn Over each of these is shown to be the chosen card.

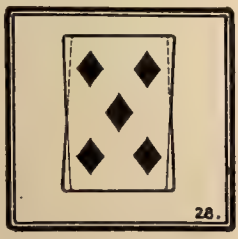
Take up the card and with a gesture towards the deck, make the bottom change and throw the card face down beside the other two. Finish by showing the chosen card at the bottom, then bringing it to the top by the side slip, from there to the middle by a false cut or top slip, finally palming the card. Spread the deck face up on the table and turn the three cards face up. There is no such card amongst them. Produce the chosen card from your pocket as having been placed there before you began.

THE EXPANDING AND DIMINISHING CARDS

EFFECT: The cards are expanded to nearly twice their usual size and then diminished by several stages until they vanish completely.

REQUIREMENTS: A stripper pack of Steamboats, or other cards with backs of a solid pattern, i. e. without white margins; stripped a little more deeply than usual. A giant card and a miniature card with similar backs, and a small stand against which to display these cards upright.

PREPARATION: Arrange thirty-two cards in pairs, taking cards that most resemble each other, for instance, the kings and jacks, nines and tens, and sevens and eights of each suit. Turn each alternate card round so that the narrow end of the first card will point outwards and the narrow end of the second card inwards. Fig. 28.


28.

Thus arranged if the ends of the pack are pulled outwards and the cards fanned, the similarity of the alternate cards will give it the appearance of having been elongated. One odd card must be put on the top and the ace of diamonds must be on the bottom with

the Three of Diamonds behind it. If you now take the pack in your left hand and with the right strip the reversed cards out for about three-quarters of their length you will find that by pressing tightly on the cards at the top and bottom of the packet held by the left hand, you can safely fan the elongated pack and still retain the protruding cards in position.

This order is retained throughout the trick, and the reason for an Ace being put at the bottom is that the illusion of the cards being diminished would be spoiled by the disproportionate amount of the pattern being visible at the various stages if any other card faced the audience. Thirty-two cards only are used because the full pack is too bulky for neat handling in the manipulations, unless indeed, you are fortunate enough to have a very large hand. Place an extra card, any card, in front of the Ace of Diamonds, for a reason to be given later.

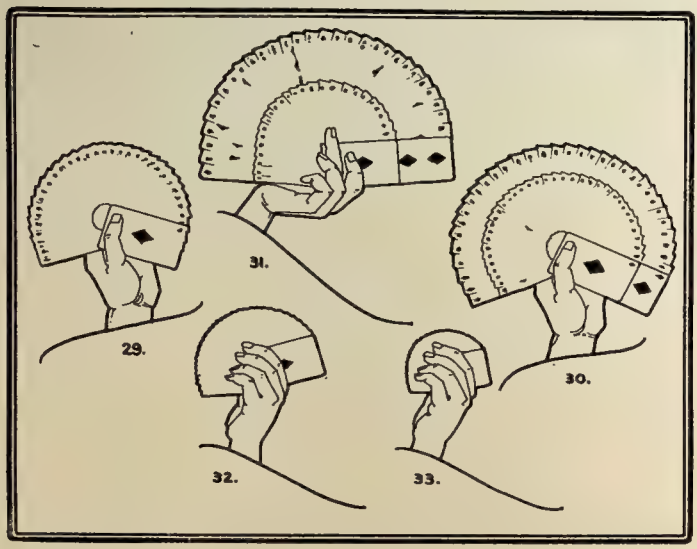
The giant card you fix in a paper clip sewn on the inside of the vest in such a position that when the lower end of the card is pushed into the clip, the upper end will be just out of sight at the top of the vest. The miniature card you fix in a similar manner under the lappel of the coat on the right hand side.

THE WORKING: Let us suppose that you have worked some such trick as the "Cards up the Sleeve," or the "Three Cards Across," remark that the explanation of the mystery is that the cards are made of rubber and that by pulling and squeezing them, they can be made any size you please. Offer to show how it is done and pick up your arranged stripper deck. You will, of course, be careful to use a pack with the same backs in your preceding trick.

"You see the cards are the ordinary size," you say as you take off the odd card from the bottom . "I will put one here so that you can fully appreciate the changes in the size of the cards." Place the card upright against the stand on the table. Then spread the pack fanwise in the left hand with the backs to the spectators, you have your right side to the front. Fig. 29.

"Suppose I want the cards a little bigger. I simply pull them like this." Take the outer end of the deck in your right hand and strip the cards out about an inch. Spread the cards fanwise with the right thumb and exhibit the cards, thus enlarged, in the left hand with their backs to the front. Fig. 30. They must be firmly held between the thumb, pressing on the backs, and the fingers on the faces of the cards. Keep your left hand in motion, as if to show the enlarged cards to everyone, the point of junction between the two packets will not then be visible.

Close the fan sharply with the right hand, then strip the packets a little farther apart, this time leaving only about three-quarters of an inch of the upper packet interweaved in the lower cards. Still standing with your right side to the spectators, spread the pack in as wide a fan as possible, being careful to press down firmly with the left thumb, holding the projecting cards in position. Fig. 31.



Keep the hand moving as before, then turn to face the audience direct. With the right hand at the top of the fan make a pretense of adjusting the cards which now have their faces to the front. Slip the right first finger and thumb behind the top of the fanned cards and at the same time bring the left hand back until the top of the fan is just above the opening of the vest, as if to better display the increased size of the cards. With the tips of your right thumb and forefinger seize the giant card by its upper end and, raising both hands slightly, draw it from the vest behind the fan. To facilitate this steal you should have the top button of your vest unfastened.

Slide the right hand top corner of the giant card between the two of the cards in the middle of the fan, then slowly draw it out. If the card has the same pattern as the pack, show it back and front; if not, then show the face of the card only and stand it on the table beside the card already there.

Close the fan as you say, "If I want to reduce the cards I simply squeeze them so." Cover the pack with your right hand and with a pretence of squeezing them vigorously, push the projecting cards down until a little less than half their length protrudes. Turn to the left and again spread the cards fanwise, showing their backs and keeping your hand in motion as before. (Fig. 30.)

"Another squeeze and they are back to their original size." Bring the right hand over the cards and push the projecting cards flush with the lower packet, then spread them and hold the squared up pack close to the giant card to show the reduction in size. (Fig. 29.)

"It is possible to reduce them to half the size." Bring the right hand over the pack. Make a pretence of squeezing the pack vigorously and then strike it with the half closed hand. As you do this turn to face the front, bringing the back of the left hand towards the spectators. Hold the pack in such a way that only one-half is visible above the left forefinger. Again spread the pack fanwise and the cards appear to have been reduced to half their original size. (Fig. 32.)

"With a little more pressure they can be made smaller still." You close the fan and squeezing the cards as before, push the pack a little further down in the left hand, allowing only about half an inch to protrude. Strike them several times with the half closed right hand. Spread these apparently miniature cards, Fig. 33, and, as if to display them better, bring the left hand back against the lappel of your coat. In the same way that you secured the giant card, grip the tiny card concealed there by the tips of the right thumb and first finger, and bring it out behind the fan. Draw it out from between two of the cards about the middle of the fan, show it and place it upright against the stand, beside the giant card.

"I can make the cards so very small that they will be scarcely visible. Just a squeeze and a hard tap, like this, and you can barely see them." At the word "squeeze" palm the pack in the right hand, instantly raising it about six inches, back of the hand to the front, of course, and bring it down sharply, striking the tips of the left fingers and thumb. Press the thumb and fingers together, as if holding the compressed cards with difficulty, close the lower three fingers of the right hand inwards, bending the palmed pack towards the palm, and point with the right index finger to the left hand.

Palming the pack will require a little practice ,but if the right positions are taken, there is no real difficulty in executing the move. To close the fan of the very small cards, place the right hand, held vertically, against the right side of the fan so that the first joint of

the forefinger touches the top right hand corner of the fan. Close the spread by moving the right hand to the left and, the moment the pack is squared, bend the tip of the left first finger under it and propel the pack into the right hand. The instant it is palmed, raise the right hand and strike the tips of the left fingers and thumb with the heel of the hand. At the same moment turn to the left and point to the left hand.

The next move is to change over the pack from the right hand to the left. This is done as you turn to the right, bringing the left side to the front. The hands are brought together as you face front and, under cover of their backs, the change over is made, the turn to the right is continued, the right fingers and thumb being pressed together just as the left fingers and thumb were a moment before, and the left index finger is extended, pointing at the supposed tiny cards in the right hand. The transfer takes but the fraction of a second. In order to spring the pack from the right hand to the left, bend the right second finger, top joint, in behind it as you bring the right hand to meet the left. The instant the left hand secures the pack, turn your right hand upwards, palm to the front, and pretend to take the compressed cards between the tips of the first two fingers and the thumb. You should do this with an effort, as if taking something that would expand if you did not hold it tightly.

Raise the right hand with the imaginary cards and concentrate your whole attention on it. "When the cards have been squeezed as small as this," you say, "they can be easily passed up the sleeve." Snap the right fingers and open them wide, showing right hand empty. At once thrust the left hand under your coat, just above the shoulder, and push the pack well in. Then with the right hand throw your coat open and bring out the cards, holding them at the tips of the left fingers by their extreme ends, spreading them at the same time into as big a display as possible.

For the purpose of the trick it is necessary to spread the pack smartly with one movement of the right thumb across the back. The modern method of fanning the cards, by bending them as the spread is made, is not suitable.

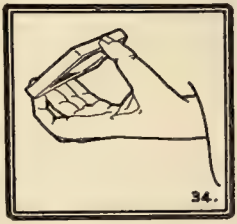
I cannot too strongly recommend the student to devote the time necessary to master this most charming of all manipulative feats with cards. I will be glad to demonstrate the moves to any purchaser of this book. Appointments can be made through Max Holden.

FLOURISHES

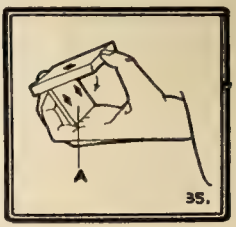
ONE HAND SHUFFLES

1. VARIATION OF THE CHARLIER PASS

Hold the pack in the usual way for the Charlier pass, i. e., by the sides at the tips of the left thumb and second and third fingers. Fig. 34.

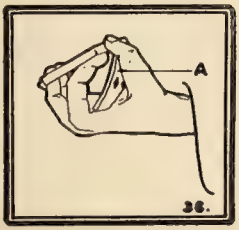

34.

1. Release the thumb grip on a few of the lowest cards of the pack, letting them drop into the hand. Call this packet A. Fig. 35.



35.

2. Push these cards back against the thumb with the forefinger, pressing them against the side of the thumb so firmly that they are bent a little inward, so that their upper sides just clear the inner side of the pack. Fig. 36.



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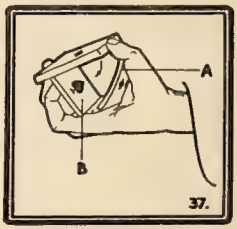
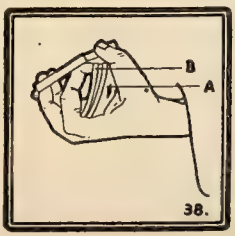


37.

3. Release a second packet from the bottom of the deck, letting it fall into the hand. Call this packet B. Fig. 37.

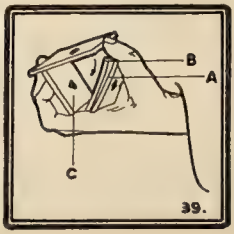
4. Relax the pressure of the thumb on A and allow it to fall on B.

5. With the forefinger push B A up against the thumb, clearing the inner side of the deck and holding the cards with the thumb as before. Fig. 38.



38.

6. Drop a third packet, C from below the pack as before. Fig. 39.



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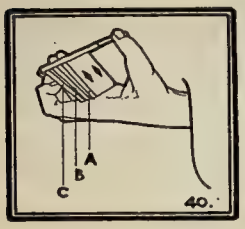
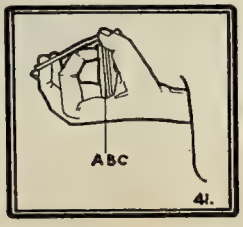
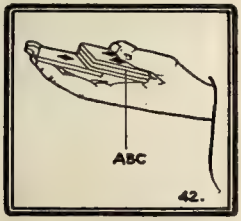






7. Release A B with the thumb and let the cards fall on C. Fig. 40.

8. With the forefinger push A B C up against the thumb. Fig. 41.

9. Drop the rest of the pack into the hand, and

10. Finally let A B C fall on top and square the deck. Fig. 42.

In executing this flourish the pack should be held with its outer end directly towards the audience and a pause of a second or two must be made after each movement. There should be no attempt at speed. If done very quickly the separate movements become indistinguishable and the audience will be unable to follow what is being done. At the proper pace the eye can follow the moves and prestige will be obtained for the actual accomplishment of a one hand shuffle.

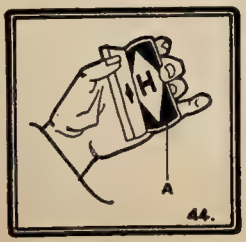
No. 11 THREE CUT SHUFFLE

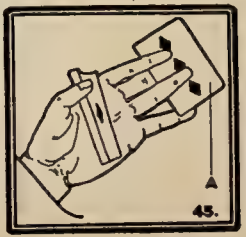
1. Hold the pack in the left hand so that it lies across the palm, upright, back resting against the side of the thumb, tip of thumb resting on the upper side and pressing down so that the pack is bent inwards a little. Fig. 43.

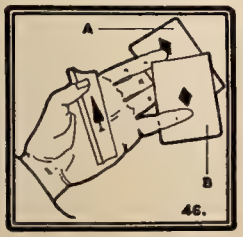
2. With the tip of the second finger pull down a few cards and slip the first joints of your first and third fingers under them. Fig. 44.

3. Straighten out the fingers and carry the cards outwards as in Fig. 45. They are turned over in the process.

4. With the tip of the third finger pull down a second packet and slip the first joint of the little finger under it. Straighten out these two fingers and carry these cards outwards as in Fig. 46.

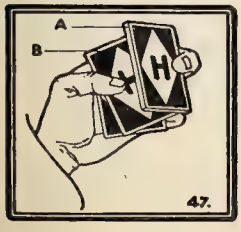






5. Let the rest of the pack drop on the palm, face down, by releasing the grip of your thumb, and close your third and little fingers bringing the packet they hold on top. Fig. 47.

6. Do the same with the packet held by the first and second fingers. Fig. 48. Square the pack.

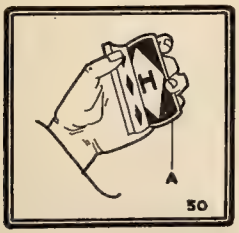


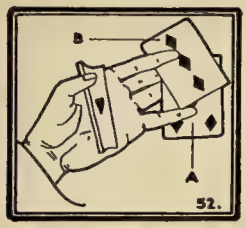
No. 111. THE FIVE CUT SHUFFLE

1. Hold the pack upright across the left hand, pressed firmly into the fork of the thumb, bottom card facing the front, and bent inwards against the side of the thumb by pressure of its first joint which bears down hard on the upper side of the deck. Fig. 49.

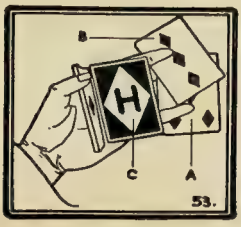
2. With the first joint of the third finger pull off a small packet, A, from the face of the deck, bend the first joints of the other fingers under the packet and straighten all the fingers. Packet A will be carried outwards, as in Fig. 50 and 51.

3. With the tip of the second finger pull off a second packet B. Fig. 52. Bend first joint of index finger underneath it. Straighten these fingers and carry B outwards, holding it between the first joints. Fig. 52.





52.



53.

4. Let a small packet, C, drop from the face of the pack flat on the hand. Fig. 53.

5. Close the first and second fingers and drop B on top of C.

6. Drop another small packet, D, from under the thumb, on top of C.

7. Close the third and fourth fingers and deposit A on top of D, B, C.

8. Drop the rest of the cards from the thumb on top of all and square the pack.

All three of these flourish shuffles can be done by both hands simultaneously, half the deck being held in each hand. Indeed, it is best to learn them by using half the pack only in the left hand. I must repeat that the moves must not be done too rapidly. I have seen them executed at such a fast pace that the onlookers could form no idea of what had really been done, with the result that an exhibition of skill which would have drawn rounds of applause from an assembly of magicians, passed off in dead silence.

IV. THE MULTIPLE CUT

Hold the pack in the left hand on its side, upright, the bottom card facing the audience, the first joint of the thumb on the outer end of the pack and the lower side of the pack resting on the palm and across it. The pack being held by the pressure of the thumb, the lower corner of the pack opposite end, held by the thumb should rest against the fleshy part of the palm, about midway between the base of the little finger and the wrist.

1. Let a few cards fall forward on to the palm from the bottom as in Fig. 54. Push the first joints of the first and little fingers under them, then straighten the fingers, as in Fig. 55, carrying the cards away and turning them face up.

2. By slightly relaxing the pressure of the thumb at the end of the pack let a second packet fall face down on to the palms as in Fig. 56.

3. Bend the fingers inward and place the cards they hold on top of the cards on the palm.

4. Grip the packet thus formed and carry it outwards by straightening the fingers as in move No. 1.

5. Drop another packet from the face of the deck and again bend the fingers inward, depositing the cards they hold, then seizing the augmented packet and carrying it away.

These movements are repeated until the cards held by the thumb are exhausted; smoothness rather than speed should be aimed at.

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